

The Royal Academy of Music Magazine

No 199 Michaelmas 1970



The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club

Editor Robin Golding

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In the past many students not taking specialised courses such as the B Mus or the GRSM must have regretted that the Academy did not offer official recognition of their studies in the shape of some degree or diploma. At last this omission is to be rectified, for as from July 1971 a Professional Certificate will be awarded to students who have completed three years' full-time training at the RAM. To qualify for this they must have passed Annual Examinations at certain levels—Division II in Principal Study, Division II in Aural Training and Division IIb in Second Study and Music Techniques—and have records of satisfactory attendance at prescribed lessons, classes, rehearsals etc. The Certificate will be awarded on a general assessment of each student, and special proficiency in non-examined subjects will receive due weight. Performers' Course students (for whom the Certificate is primarily intended) will be expected to have appeared at an Academy concert if their principal study is one that has a suitable repertoire. The Professional Certificate is not intended to replace the LRAM Diploma, which is designed for a different purpose. It is a first professional award; the Academy recognises higher performing attainments by the award of the Recital Diploma.

Another innovation that will be welcomed was the institution, last July, of a Graduation Ceremony, for students who have successfully completed the GRSM Course. The first ceremony was held in the Duke's Hall on Friday 17th July (the day after Prizegiving) and was extremely well attended, both by graduates and by their admiring friends and relations. The Chairman of the Governing Body, Sir Gilmour Jenkins, resplendent in gold braid, took the Chair; members of the Governing Body and the Professorial Staff, in their various robes, filled the rear of the stage; and the Diplomas were presented by the Principal. The ceremony was also distinguished by the presence of three eminent musicians—Gerald Abraham, Imogen Holst and Edmund Rubbra—upon whom the Hon RAM was conferred. They were presented by Patrick Savill, and Dr Abraham responded. Before the Ceremony a wind ensemble (Robert Bramley, Colin McGuire and Melbon Mackie) played divertimenti for two clarinets and bassoon by Mozart, under the direction of John Davies.

And just to emphasise that the Academy is anything but behind the times, the accounts were decimalised on 1 September—5.5 months before the official 'D Day'!

Prizegiving

The prizegiving ceremony was held this year in the Duke's Hall on Thursday 16 July, with HRH The Duchess of Gloucester, President of the RAM, distributing the prizes, and Sir Ashley Clarke proposing a vote of thanks. Honorary Membership of the RAM was also conferred, personally, on the following distinguished musicians: Szymon Goldberg, Louis Kentner, Olivier Messiaen, Peter Pears, and Hans Schmidt-Isserstedt; Mr Pears replied on behalf of his colleagues. In a short recital Susan Lees sang songs by Fauré and Elgar, and Max Teppich played Tchaikovsky's Valse-Scherzo, Op. 34; the accompanist was Jennifer Coultas.

Dr Anthony Lewis spoke as follows: 'Your Royal Highness, my Lord Mayor, Mr Chairman, Ladies and Gentlemen, it is a special privilege and pleasure to welcome Your Royal Highness

as our President to this prizegiving. Your constant interest, M'am, in our welfare and progress is a great encouragement to all members of the Royal Academy of Music, and your presence here today is warmly appreciated.

'The past year has been an active and eventful one. Active, in that new policies that were formulated and foreshadowed last year have been pursued with vigour and have already, I think one may say, yielded significant results. Eventful, in that we have expanded our programme of concert-giving in a number of different directions. For an institution with a high standard of performance as a principal aim we have felt this to be a necessary step. For our students have to learn to project, as well as to perform, and for this there is no substitute for the concert platform. The platform need not be an imposing or a pretentious one, but however modest it may be, the young performer has to master the art of getting on to it and getting off it again, a process which some of them seem to find more exacting than the performance itself. Therefore more opportunities for concert appearance have been provided both within the Academy and outside it. Twice-weekly concerts at the Academy are now the rule, and carefully selected soloists and ensembles have been sent all over the country—and indeed beyond it—to appear before a wide variety of audiences. It has proved possible to arrange these visits without disturbing the normal pattern of instruction, of which they are gradually becoming an accepted part. There is no doubt that this exercise of communication has been of great value to students. It has also been, to judge by the response they and we have received, of benefit to their audiences. The omens are good for a fruitful and developing relationship between young performers and a public sympathetic to, and appreciative of, emerging talent.

'In this field we have not forgotten the claims of those who have completed their training at the Academy and are trying to establish a place for themselves in the concert world. Their problems are many and are apt to be overlooked by those who have the demands of present students immediately before them. But an institution of this kind must take an interest in its students' future, and although the opportunities for practical help are limited it seemed to us that there might be possibilities in the concert-giving sphere. Accordingly the Academy sponsored this year a series of six concerts at the Purcell Room called the Westmorland Concerts, after the Founder of the RAM. The main purpose of these concerts was to give the chance of a London appearance to former students of the Academy who otherwise might not be able to afford the substantial expense involved. Twenty-two young artists took part in these concerts, which attracted the regular attention of the national press and gained public acclaim for some outstanding performances. The programmes contained many distinguished contributions from Academy composers, giving the overall plan a very decided *cachet*. The success of the series has encouraged us to arrange a repeat next year.

'Performances at the Academy have been high in general standard and enterprising in scope. Of those for larger forces performances of Elgar's Symphony in A flat by the First Orchestra under Maurice Handford and Vaughan Williams's *Dona nobis pacem* by the choir under Frederic Jackson stand out in the memory. The Opera Class also distinguished itself in a production of Vaughan Williams's *Riders to the Sea* which you,

M'am, were gracious enough to attend. Behind these and many other successes, individual and combined, lay much hard work and inspired guidance for which both the students and their professors deserve warm congratulation. I express my very sincere gratitude to them for their support, and also for that of the administrative, clerical and domestic staff who have risen to the challenge of some unusual circumstances with much resourcefulness and devotion.

'For, sad to relate, at the beginning of the academic session the health of our former Secretary-General, Mr Stanley Creber, deteriorated to the extent that he had to go on six months' sick leave prior to retirement from that office. Time was obviously needed to find a successor, and in the meantime the Academy had to function without a chief administrative officer. This imposed extra burdens and responsibilities on the staff, which were willingly and efficiently discharged, and I would like to repeat my appreciation to them of their co-operation over a difficult period. In the event we were fortunate in finding someone of wide experience as our Administrator in the person of Mr George Hambling, who has received a warm welcome by the Academy and to whom we wish every success in his appointment. The administration has also been greatly strengthened by the appointment of Mr Christopher Regan as Senior Tutor. Mr Regan, well known as a Professor within the Academy, has in a short time secured the confidence of staff and students alike in his exacting role.

'We were very unhappy that the long career of Mr Stanley Creber should end in ill-health. Over more than forty years he had given all his energies and ability to the service of the Academy in a variety of posts culminating in that of Secretary-General, and his involvement in Academy affairs was such that he became positively identified with the institution in all its changing fortunes over the years. His pride in the Academy and zeal in its cause were legendary, and it is my privilege to place on record the gratitude not only of generations of students whom he has helped, but also of the long line of Professors to whom he gave his friendship and the succession of Principals to whom he gave much valued support.

'In addition to Mr Creber we are sustaining some sad losses by retirement. Dr Frederick Durrant, who has been one of the sturdiest pillars of the RAM's academic life over a very long period, leaves with the good wishes of those many, whom with persuasion he made do better than they thought conceivably possible. Mr Ivor Foster has given the benefit of his wisdom and wide experience to many an aspiring composer, while Miss Dorothy Howell's gentle encouragement and resolute guidance has provided an invaluable element in Academy teaching. There must be many violinists in the profession today who owe their distinction to the training they received from Miss Molly Mack, and who join us in wishing her every happiness in her retirement. Finally I would like to mention a very loyal and much respected member of the administrative staff, Mr Walter Stock, who has served the Academy in a number of capacities, particularly having charge of the Library under earlier far more difficult conditions, and despite this miraculously maintaining his cheerfulness.

'Death has taken from us our deeply loved Virginia McLean, who sustained her teaching to the last, in a manner typical of one who had so much to give. In Aylmer Buesst the Academy lost a friend and mentor of very long standing, and mourned with

the rest of the profession an outstanding conductor and one of the pioneers of the present operatic pre-eminence of this country. With the passing of Peter Latham we are the poorer of a keen and balanced historical mind and a lucid and stimulating expositor, while the exceptional administrative capacity of Hilary Macklin benefited all the Royal Schools of Music through his inspired development of the Associated Board.

'Time will only permit a reference to some of the donations of various kinds we have received during the year. Lady Jessie Wood has further added to the handsome benefits already derived from that source by making available to us a number of paintings by Sir Henry for sale to increase the Students' Fund. Mr John Mundy, a former student now resident in the United States, has established an award for string players and Mr Sidney Langston a prize for students of brass instruments. Our collection of instruments for loan to approved Academy performers has been enhanced by the gift of a fine Italian violin from Sir David Renton.

'This material assistance is gratefully acknowledged and will be very helpful in the development of our studies, but we have also been giving some thought to the physical surroundings in which the academic and social life of the RAM takes place. The architects of the main building could not have anticipated, I suppose, that the basement floor would become a focus of social activity, or they would not have lined its walls with a particularly anti-social type of tile. These, I am happy to report, have now been concealed, and other improvements made in the catering accommodation, with the result that both staff and students can now eat and discuss the finer artistic subtleties and, no doubt, each other, in more congenial surroundings. You yourself, M'am, have been kind enough on an earlier visit to comment upon the improved appearance of the Lecture Hall and Theatre, and we hope to continue this process systematically throughout the building.

'There grows in my garden, M'am, a rose named after one of our most distinguished former Professors, Miss Astra Desmond, which she was kind enough to present to me when I took up appointment here. It is a vigorous rose, with appropriately beautiful clusters of white flowers. Last year it was established and flowered off the old wood. This year it has thrown up splendid new shoots from which I anticipate excellent blooms next year. I would like to feel that this three-year garden cycle might symbolise the kind of relationship one would like to see between Professor and student at the Academy. For example, the absorption by the student in his first year of basic doctrine and the presentation by the Professor of his accumulated experience, then in the following years the development from this groundwork and the flowering of talent that should spring from it. In our musicians' garden, I think we shall find that in many cases the blooms are stronger and more worthy of international exhibition after four, five or six years. We shall need extra space in our garden and more resources to put into its soil. But we shall continue, M'am, to strive to give all our young plants the culture and nourishment they require.'

Minn du 18^{te} Septembre. 1823
 1823
 Mon cher ami
 Je t'embrasse
 avec affection
 ta sœur
 Marie

As a modest contribution to the Beethoven bicentenary celebrations we reproduce a letter in the Academy's possession that the composer wrote from Vienna on 18 February 1823 to the music publisher Moritz Schlesinger in Paris. Emily Anderson, in her edition of Beethoven's letters published by Macmillan in 1961, describes this manuscript as being 'not traced', and prints her translation of the letter as it was given in *Ludwig van Beethoven's Leben* (Thayer, adapted by Deiters and amplified by Riemann, Leipzig, 1917–23), the source of which was a 'rather illegible' copy in another hand (perhaps Schlesinger's). Miss Anderson's translation is given overleaf.

with many others at the same time, which is to say that (a) he can't phrase, because there is no collective phrasing, and (b) he can't play in tune, because there is no collective playing in tune. All collective playing, even by the Cleveland Orchestra string section, is out of tune. If you don't believe me go to a rehearsal by a so-called world famous orchestra, stand at the back of the second fiddles and see what happens to you. I give it to you as a personal undertaking that within ten minutes you will search your pockets for a Veganin. It is impossible for an orchestra to be in tune so long as you are close to it, which is to say so long as you are sitting inside it. It's all right at the other end of the hall where all the space between the different intonations has been filled up and where you get the so-called 'full sound', a wonderful blend. But the orchestral player doesn't gain anything from the musical effect which admittedly the orchestral sound has on the audience. So that if you want to become an orchestral player you either have to start being unmusical or you have got to become unmusical. This is the choice that quite a few are not prepared to accept, which is to say that as soon as they have enough experience of orchestral playing they leave the orchestra in order to do something musical. Even orchestral leaders tend to get fed up with their profession. I will give you three examples. One is Hugh Maguire, one is Manoug Parikian and one is Erich Gruenberg. Three of the leading leaders in this country have got totally fed up with orchestral playing and were prepared to accept the financial risk, which I assure you is considerable, of turning their lives towards a freelance but all the more musical profession. This, then, is a short survey of the orchestral situation as it confronts the orchestral player.

'What then has caused the large symphony orchestra to exist? The smaller symphony orchestra, that is the orchestra one needs for a Mozart symphony or a Haydn symphony—or even for the Beethoven symphonies in their original instrumentation—we nowadays tend to describe as a chamber orchestra. So what we are talking about is now the large romantic symphony orchestra which, may I remind you, had a very short life-span in the history of music. It covers only a certain part of the nineteenth century. What has caused it to exist? In one word—in fact in one syllable—'blend', which is to say that the development of diatonicism and attendant chromaticism urged music towards the point where it was absolutely necessary to blend sounds, especially the more difficult chords—those chords which were regarded at the time as being highly dissonant; it was very necessary to blend sounds in a way which made them 'beautiful', and more readily acceptable than they would have been had they been distributed amongst solo parts. Blend is the sole reason for the existence of the large symphony orchestra; blend, may I hasten to add, stands and falls with tonal music: diatonic music or chromatic tonal music. It also stands and falls with homophonic music or with the homophonic principle being very strongly employed in it. It is interesting to note that as soon as the string quartet freed itself from the orchestra it proportionally became less homophonic; contrapuntal elements started to enter it with the result that one got a far more fruitful and far more impure style in the string quartet than in the symphony. There is far more mixture between homophony and polyphony in the string quartet than there is in the symphony, with the proportionate enrichment of musical substance. Hence the enrichment of substance in the string quartet.

'Blend, then, can be shown throughout the masterpieces of the late romantic era to be the sole necessary justification for the existence of the large symphony orchestra. But now we arrive at the paradoxical state of affairs in that, as soon as the symphony orchestra became larger than it had ever been before, that is to say in Mahler or in Schönberg's *Gurrelieder* you get the tendency which I mentioned at the outset once again manifesting itself with a passionate urge. That is the tendency to split into solo instruments to get chamber-musical instrumentation right inside that large orchestra. The need being once again determined amongst other things by the need for more counterpoint. The development of composition itself was urging towards more contrapuntal composition, and as soon as that urge manifested itself there was a certain shying away from blend, because if you want to throw parts against each other into relief, it doesn't help you all that much if you blend them so much that you don't hear them as parts but as chords.

'Now you get the situation that large-scale symphonic works, the most prophetic ones amongst them in any case, urge towards that break-up of the symphony orchestra which we have been witnessing during these past decades. The break-up has been so successful, parallel as it went with the disintegration of tonality, that at the present stage there isn't a single considerable composer who composes for a large orchestra any more. Seemingly, yes, they employ plenty of players, but when you listen to the actual sound, and it doesn't matter if it is an advanced composer or a conservative composer, when you listen to the actual sound you will always find that the composer, be he Boulez or Britten, tends to break up his large orchestra, both into groups and into actual chamber-musical instrumentation, that is to say solo parts playing against each other.

'From the point of view of contemporary composition then the large symphony orchestra has, for all intents and purposes, ceased to exist. You might say, of course, that however true this may be it's still a fact that there is a very considerable number of great masterpieces which will have to be played in future, as indeed they will have to, but it will be entirely sufficient to have small chamber orchestras and to complement them for the purpose of playing those large works which will be played better than they are now, because they will be played by people who are enjoying themselves, who are not orchestral slaves, who have proper musical professions and who will congregate for the purpose of such performances. One such example exists already, and that of course is Bayreuth. I don't say that the Bayreuth orchestra is marvellous, but it isn't any worse than most orchestras we have. And let me remind you that the so-called first-class orchestras, of which all over the world there are no more than two or three, *have completely renounced any desire to play contemporary music*. They confine themselves to the late classical and romantic repertoire, with the result, if I may submit this slight personal forecast to you, that *sooner or later they will be dead because it is impossible to devote oneself exclusively to past music*.

'So it seems to me, and I am submitting this to you as cautiously as possible, financial considerations apart, the death of the large symphony orchestra is not only inevitable, but ought really to be hastened, and I say this not only for the sake of music, but for the sake of those very orchestral players of whom I have given you three examples and of whom I could give you plenty more.

'I have no intention of persuading you to vote for the motion. All I am saying is that if the majority of you votes against it then my friend and I are quite sure that we are right. So far as forecasting is concerned mankind has proved that it is only very few who foresee the future correctly. On the other hand, and this is my last sentence, I could equally humbly submit to you that if, by any chance, the majority of you, after due consideration, find it within your minds and hearts to vote for the motion, you might even help towards what we trust will be the early demise of the large symphony orchestra.'

Gerald McDonald



'The question really is, to whom is music addressed? Are you addressing a large audience, since more people are becoming educated, more people are able and have leisure to understand music and wish to take part in its delights? Or are you addressing your professional colleagues? Or, as in the case of some extremists in new music, are you merely addressing yourself?

'Now for music addressed to an audience on a large scale a projection is needed in order to involve the audience. In Bach's time in church performances the audience were encouraged to join in the chorales and they felt involved. Since those days they have become less and less involved in the actual performances, and I submit to you that you get the Festival Hall, the Free Trade Hall in Manchester, the Liverpool Philharmonic Hall, packed for orchestral concerts for the reason that this is a large-scale vehicle in which the audience can feel, as it were, *borne* on this tide of sound.

'The next argument is a very interesting one indeed and I take it out of Mr Keller's own mouth. For chamber music you must have orchestras, he said this himself. You must indeed have orchestras, because it is impossible to get the massive audiences you need in order to earn a living by just playing chamber music. Incidentally you must also have schools for playing, for learning your trade. And I suggest to you that it is very doubtful whether you can learn your trade if you are going to be projected immediately into being a soloist or a chamber music player.

'As for not enjoying orchestral playing—everyone says this. You will get any orchestral player to say that it is an act of masochism. But the funny thing is that they keep on coming back to it, they do actually enjoy playing, no matter what they may say. We have witnessed in London this season some marvellous concerts—by the London Symphony Orchestra, the Royal Philharmonic, the London Philharmonic, with all manner of conductors, all manner of programmes, and the interesting thing is that after the concert the players really have enjoyed it.

'Now it is significant that where you have the big symphony orchestras you also have an increase in interest in chamber music. There are three orchestras on the Liverpool-Manchester axis: the Royal Liverpool Philharmonic, the Hallé and the BBC Northern Symphony Orchestra. Of course, musicians tend to marry each other, and when you get several orchestras in one area like this you find a lot of chamber music concerts starting up and being sponsored and being attended. I would like to suggest to you that the attendance at the chamber music concerts in Liverpool, for instance, is very much higher than in any other city in this country, apart, of course, from London. These chamber music ensembles breed all sorts of interesting new developments; new works being written for them, new modes of expression.

But they have to go back to orchestral playing for their real livelihood.

'In Liverpool, which is a very good example, there is a series of concerts addressed to people who don't understand music, who haven't been brought up to it. I find one of the most tiresome things about ourselves as musicians is that we tend to be awfully snobbish. We tend to believe that we know the language and you don't, whether we speak as composers, or as writers, or as members of an audience who go regularly to concerts.

'I would like to say one other thing, too. *I think modern composers make difficulties for themselves.* They tend to write music nowadays as though it were all for the piano. Mr Keller was saying a little earlier that there are all sorts of intonations going on in an orchestra. This is the one virtue of an orchestra, yet composers tend to think of something as though it could be played on the piano with G sharp forever *that* G sharp on the piano, but, as Mr Keller points out, G sharp is variable. It can be sharper in some contexts or flatter in others; and this is very important.

'There is another thing that composers will do. They will take most beautiful Italian instruments and require players to turn them upside down and tap on the backs with the nuts of their bows, for which purpose the instruments were not made. Audiences, I am interested to note, do not like this sort of thing any more than the players do, and in consequence they do not come to such concerts. I had one on my hands this year when, I assure you, I had £316 in the house out of £3,000, for a new work. *Audiences will come because there is something familiar, and they have got to be led slowly* I do not believe that one should be stagnant. I do not believe that one lives entirely in the past, but I do believe that one must lead audiences step by step.'

Peter Maxwell Davies



'The orchestra as such is becoming a sort of museum, and this situation is one which, as a composer, I find extremely worrying. I am very envious of composers who lived in the days before it was "standardised", as the text-books put it. I think that the standardisation of the symphony orchestra was the first big nail in its coffin. They have been stuck in ever since, and probably I am sticking in some more every time I write an orchestral piece, but be that as it may . . . I suppose that when Bach wrote those Brandenburg Concertos they were the last major works that I can think of where the composer was experimenting with sounds in such a way that he was pitting a recorder here, with a trumpet here, with a violin here, in a small group which later, of course, became the large symphony orchestra. Even Bach at that stage didn't have those works played in his lifetime, which I think is quite indicative. Whereas previously a composer like Schütz could write in the preface of his *Christmas History*, "If the flute is not available for this line a trombone will do"! When it was in this stage of formation I think things must have been pretty exciting. But since the orchestra was standardised—by Haydn and Mozart, I suppose, for though, after Mannheim, composers added, and things were invented, basically it was still the same format—the score still has the same order of instruments down the page when you write it today.

'Now we are also in a period of extraordinary experimentation, but we are not assisting at the birth of anything, but at the dissolution of something. This is not from any wish on the part

of the composer to go on knocking nails into this coffin. If I can talk for a few minutes about the sheer hard facts of working *with* and *for* an orchestra, I think this will become clear.

'If a composer writes an orchestral piece he had either better think in terms of homophony and diatonicism or, if he doesn't, he is going to expect a damn sight more rehearsal than he is probably going to get, because he will be extending the tendency started late last century to turn the orchestra into a chamber ensemble of large proportions. One subdivides strings now far more than one did before. And a very important thing is that one does not think of a bass and a set of harmonies moving in relationship to it. When the figured bass was introduced I think this was another thing which made the large orchestra possible, for you could have the whole structure moving in terms of this foundation, which was very important as far as the tuning went. As far as your rhythm, and the way you beat, go—well, speaking for myself, I don't write like that unless I am consciously writing in an antique style. I know that I write music in a much more antique style when I am concerned, possibly, with a central tenor—and I mean "tenor" in the mediaeval sense as a main part, a holding part. This might be in the middle; it might be up top; it might be down below. And if you have an orchestra this tenor is always moving around the orchestra: which means that tuning is immediately difficult because one can't tune in terms of a bass note, or in terms of a particular diatonic or chromatically related chord. So to get a thing in tune one needs a great deal more rehearsal time. Also this sort of musical form involves very complex rhythmical thinking, and beating becomes quite something, as you will find out if you talk to Mr Boulez or watch him. You really have to have a great deal of patience and rehearsal time to teach people to play some of the complex rhythms which you write. It may be very easy for me to think in terms of mediaeval rhythms, to elaborate these and to be able to imagine and perform them. With a chamber group you can do this perfectly, but with a symphony orchestra you are immediately restricted. For a start, when you are conducting you can hear a time lag between the front desk and the back desk which, in a quick passage, is very disturbing indeed.

'More about the economics of the matter, which really do, to a sad extent, determine what is performed and what is written. It would be marvellous to go on writing for the symphony orchestra as a large chamber orchestra. There are fantastic colours to be explored. Mr McDonald talked about certain extreme composers asking people to turn their cellos upside down and bonk them. Some composers do, others don't. And if a composer has any respect for his instrumentalists he will do it with circumspection; if he is insensitive about it then he deserves not to be performed. But very often this is a reaction, psychologically interesting in itself, *against* the symphony orchestra. Because he has not been done by the orchestra or has been done badly by the orchestra he is determined to do something against them in return. But this is not a very serious point.

'If I may answer the point about composers writing like the piano, of course any composer worth his salt does recognise that there is a difference between D flat and C sharp. Although for a certain limited period composers did theorise, like Stockhausen in the fifties, about these things being equal, in practical terms if they just listen they find out that they are not. In training choirs, where you really have to listen and things have to be quite

in tune, you find that the A is quite different in one chord to the A in another chord. This is something which you adjust to, and it is changing all the time. I often find myself writing—"spelling" I would call it—a chord in outrageous ways with double sharps and double flats, and when I think about it I can give a very good musical reason for that particular spelling: that the inflexion of the note is in relation to something else in that chord or on either side of it.

'The number of performances which you are likely to get if you write an orchestral work are very very few. I can only quote my own case, because that is obviously the one which I am most familiar with. Apart from performances abroad, in London, in my whole life, I have had three orchestral performances at public concerts. Two of these I had to conduct myself. Nobody else would. The other one was done by the orchestra which commissioned the work. I can only think that they did this as a sop to conscience because they dropped it like a hot brick as soon as they had performed it, and it was left to Mr Groves in Liverpool to do the second performance of the work, which he did with a very large amount of rehearsal time and gave a first-class performance. I regret that, for composers, that sort of experience is very rare, where you are given enough rehearsal time for a difficult work. Of course it's our fault; we *do* write difficult music, but the thing *cannot* stagnate, it just can't. And if one has certain ideas which are elaborate they have to be worked out. And if one writes them for symphony orchestra one is asking for trouble, so that one really should spend that time writing for chamber orchestra, or for chamber groups, because then one will get some practical experience.

'Clearly, if you write an orchestral work and have it performed two or three times in your lifetime you are not going to learn very much about the craft of composition from that, because you can only learn by conducting or listening to a thing being rehearsed, and from your mistakes in that piece. As a result I know full well that there are many things about the art of orchestral writing which are not as well developed in my work as my sensibilities about chamber music. This is from sheer lack of experience. One should welcome experience, but one knows that one won't benefit as much from an orchestral commission as with a work, say, for a pair of players one does for a hundred times and takes about Europe. With an orchestral work you probably hear it once, twice, or three times, and that is that. A tape of that performance is no good because, unless you are conducting it yourself, you get everything out of the rehearsals and the performance. If you are conducting it yourself a tape afterwards is an extremely good thing to have, because, if you have never conducted an orchestra—and I must have conducted an orchestra about five times in my life—you are so busy going through the mechanics of beating the sort of music which I write and which nobody else wants to conduct, that you have very little time to come to any judgement about the quality of your inspiration or the quality of your orchestration.

'Another reason why one is reluctant to write for orchestra. In my own position, particularly, one is very likely going to be asked to do the rehearsals and performance oneself. You know what orchestral players are, some of them are even your friends! But you know full well that they *hate* modern music because they don't get enough rehearsal time at it. They have six hours' rehearsal on something which needs twenty-five, and, of course,

neither the composer nor the players nor the conductor can come to terms with the experience and it's all rather fraught. You really have to take your courage in both hands, feet, anything you've got and just stand there, and go on doing your own thing believing in it. Sometimes you have a rather pleasant experience. I did once with the Philharmonia Orchestra, who actually seemed to like a piece, and nobody was more surprised than myself. Last year I had a similar experience in Germany, with the Dortmund Orchestra, which was rehearsing *St. Thomas's Wake*. Sir Michael Tippett was going to conduct the performance, but couldn't because he was ill. I had about a week's rehearsal every morning under perfect conditions, and sectional rehearsals in addition. That was necessary, of course, because it was one of those works which extends the symphony orchestra in a chamber orchestra style and divides it out into different sections.

'I don't see the symphony orchestra as just stopping, but, from my point of view, I do see it as becoming a completely dead letter.'

Ivor Keys



'I am under no illusions as to why I am here. I can imagine the round-up of people. "We'll have an eminent this, and an eminent that, and we'll have an eminent the other. And of course we'll have a professor". A professor in this context is a chopping block. He is well known in the popular mind for knowing masses of masses; he is well known to be an extreme dogmatist who spends most of his life looking for the second subject with a view to seeing if it is in the right key. In fact the only dogmatists left now are those who write about jazz and those who write about music in the weekly magazines. The only thing a professor does is to talk facts. He is not interested in whether people like things, only in whether they know them. And above all he is particularly cautious about laying down the law as to what is going to happen in the next fifty years, or even in the next five.

'Of course I love being a chopping block here because the whole object of this exercise is not that we should decide the future of the symphony orchestra, but that we should have heard the three speeches that we already have heard. We also ought, however, to guard against our gratitude letting us follow them, in a completely quixotic and altruistic way, into the same lobby. I don't think also that we should allow the proposers to get away with narrowing the field. I see that Beethoven now, on the grounds that he doesn't write for as large an orchestra as Mahler, is deemed to be irrelevant. And I also don't think we can allow them to say that, because Mahler, and Schönberg for that matter, treat the large orchestra in a chamber music manner, those particular works don't count. I was also going to say that I think the notion comes very oddly from the lips of somebody who wrote the *Second Taverer Fantasia*; and I can only hope, if for no other reason, that either Liverpool or Dortmund will continue to be in existence so that these unexpected enrichments of our lives can happen.

'It struck me that this debate might have taken place, say, in Weimar, around about 1860, when the motion before the House would undoubtedly be, "This house considers that instrumental chamber music is moribund". Proposers very easy to find: Liszt,

or else Wagner. I don't know whether Wolf would have been born early enough, but he would have been on that side. Opposers? Who would you find? Who indeed! except perhaps young Brahms who was too busy writing music to wonder what the future of it was. It teaches you to beware, does it not? It also teaches you to look out for rationalisation of composers' own thought into history. I often come across students who rationalise in this way about a syllabus. "I don't like this; it doesn't appeal to me. I don't think I can do it very well, therefore it's not worth doing."

'It is the business of every composer to spell music with a capital "I". It is not the business of any composer to do what he doesn't feel in him to do, simply because opportunities do exist. But it follows from this that it is also not the business of any composers to decide that such and such a vehicle is moribund, must be moribund: because, as soon as we make these decisions, *somebody whom the world listens to comes up with something striking in that very medium*. The whole notion that there is a main stream is a comparatively recent one. You ought to be too busy writing music to know whether you are on the main line or not, and you ought to write with such conviction that you do not care whether you are on the main line or not. Music and theories about musical composition are not like a department store. You do not go round a Marks-and-Spencer-like establishment in search of a style. It's very unfortunate when a young man who has composition in him spends the first ten years or so of his life looking for a style, and being worried lest the *New Statesman* and Cheltenham between them say it is the wrong style. This is a thing which has grown up in the last few years and I am very afraid lest word should go out from this House that musical style and musical media have to be such and such a thing. If this happened then it might be juries and committees who decide things would feel themselves to be bullied.

'I think there is one other thing to say. The orchestra has to exist because there are certain great pieces which are written for it and this would be a sufficient reason for its existence. I don't think that it would be at all a wise way of going about things to have a chamber orchestra and bolster it up every time you wanted to do Mahler No 8.

'There is one other thing which I would like to mention *à propos* the large orchestra. It makes a certain kind of sound which can't be made by smaller numbers. Take a work like Berlioz's *Requiem*. If one has been taught in a certain kind of school one simply draws one's skirts nearer to oneself and implies that Berlioz ought to have been better employed writing a string quartet. Can you imagine any more dire piece of music than a string quartet by Berlioz? The point is, of course, that if you are invited to write for a certain medium—in Berlioz's case for a very large medium—you do not, without a great deal of thought, draw your skirts much tighter and say, "Oh I only write string quartets". Not only that but six horns playing the same note, or near enough the same note, make a different sound from one horn playing that note. The difference in sound is intended by the composer, and anyone who accuses a composer of extravagance because he has written one note for six horns, instead of for three, two or one, simply doesn't know what he is talking about. Berlioz was an unextravagant, a chaste composer, and I wish there were more like him. There probably will be the moment we have stopped bullying ourselves in debates such as this.'

Journey to Berlin

Michael Head

In some ways it is a strange city, and this was my second visit. The first took place a few years ago, and since then a miraculous change has taken place—instead of ruined buildings one walks in the spacious Alexander Platz with impressively wide streets of great blocks of flats, stretching in all directions. There is the new skyscraper hotel, the Hotel Stadt-Berlin, and the slender, gleaming tower of the Post Office and Television, giving a highly modern look to this part of the city. In all this grandeur one receives an impression of a lack of hustling crowds, comparatively few motor cars, considering it is the capital of the German Democratic Republic.

I had come to hear Alan Bush's new opera *Joe Hill*, being fortunate in arriving in time for the dress rehearsal the day before the first night. It was splendidly performed by principals, chorus and orchestra under Heinz Fricke. The lively production by Erhard Fischer was a great asset in which every possible variety of stage-effect was employed. Scenes were performed at different levels on the vast stage, melting one into another and even changing before one's eyes, with clever lighting and effective groupings of the chorus. All this added to the general interest; it was certainly an intriguing production.

The libretto is by Barry Stavis, the American writer, taken from his play on the life of Joe Hill. The historical events on which the story is based took place in Salt Lake City, Utah, USA, in 1915. Joe Hill is a member of a large Labour Union known as the 'Wobblies', who aim at improving the bad conditions of the workers in the copper mines. He is a likeable man and a singer of his own melodious songs. He, as the principal character, is given a fine singing part in the opera. We follow his downfall, caused by a framed-up charge of murder, of which he is innocent, instigated by the owner of the copper mine. Then we listen to his fight for justice. In vain. He is finally declared guilty and shot. The libretto necessitates much vocal recitative and declamatory singing in the telling of the story, with only few lyrical scenes, but it has power and purpose.

The music is very much alive, and I feel the harmonic scheme and orchestration show a development on Alan Bush's previous operas: the score shows resource, skill and, above all, imagination. Who would have thought of accompanying a long discussion between judges and lawyers with an eerie, macabre march, with its subtle melodic 'explosions' and compelling rhythm, yet carrying us through the scene and never obscuring the words? Then there is the beautiful passage, lightly scored for two flutes and delicate strings, as Joe says goodbye to his friend Ed Rowen in the prison scene, towards the end of the opera. The composer has tackled the difficult task of so much declamatory singing, and recitative with considerable skill and variety, yet seizing on the few lyrical scenes, such as the love scene with Joe and Mary and the death scene and last chorus, to give us some fine and moving music.

The performance went very well, and the full-house audience were very attentive and gave composer and librettist an enthusiastic reception at the final curtain. I remarked to a charming lady during the interval on the absence of coughing—'Oh, we never cough in the Berlin State Opera House', she said! People were also impressed, it seems, by Alan's entourage—his wife, brother-in-law, a friend and pupil and thirty-one admirers, coming all the way from London, generously assisted by the German-English Friendship League, all attending the first performance. It was a

A talk with Colin Davis

Adrian Brown



happy occasion and it is sincerely hoped there may be an opportunity of hearing *Joe Hill* in England and the States.

Colin Davis has conducted the RAM's First Orchestra on several occasions (notably in a Memorial Concert for Hedwige Honeyball in Tielt, Belgium, in January 1969) and was a guest speaker in Review Week in the Autumn Term 1970. On 1 November Adrian Brown, a student on the Academy's Advanced Conductors' Course, talked to him in the BBC's Maida Vale studios in between rehearsals with the BBC Symphony Orchestra.

I understand you did not study conducting at the Royal College of Music. Did you study with anybody, or are you entirely self-taught?

Well, I had one real lesson from Walter Goehr. There was a group of us going to have lessons with him. We had one, and then he was too busy and nothing more ever happened. But in the other sense, I've studied conducting with everybody; you know, all the musicians I've ever come across.

When you first confronted a professional orchestra or body, how different did you feel the rapport was between yourself and the players, and how different was this between amateur musicians?

When I was first thrust in front of professional musicians that I didn't know, I was extremely nervous, not unnaturally. There were many of them there who were old enough to be my father—still are—and it took me a very long time to feel at home with any of them. It's easier with amateur musicians; you're not under the same kind of pressures. It's easier to entertain them, which is really what they want.

There's another thing that I was going to ask you—about how you strike a happy medium in this view with authority, having the right authority but yet not being too dogmatic; having a relaxed atmosphere.

I don't know how you do this, except that you have to accept your own limitations first before you can start. I was talking to one of your colleagues the other day and he said he felt terrible because he hadn't got the greatest ear in the world, or couldn't read scores as well as he could read the newspaper; all these things. Now everybody's got some kind of limitation. It may not be the ear, it may be something else. He may not be able to communicate with his fellows. But until you've accepted what you can't do, you can't be relaxed about it—if you're terribly afraid somebody's going to play a horn in C instead of F, and you're not going to notice, or something like that; but when you don't care, they don't do it. Because what matters to them, after the preliminary skirmishes, is that you don't waste time, that you get a good result, and that you really properly respond to the music. I think you've got to give up any idea of knowing everything because, first of all, it's obviously not possible, and to set oneself an impossible task only makes one feel rather dreadful. It isn't a proper thing for human beings to know everything. They're not supposed to and they never can. So, whatever the pressures of musicians upon conductors in this respect, *ie* that they ought to know everything, should be resisted. I don't know

whether the way I try to work is of any use to anybody else. I think of the players as being people, and I've got to get the best out of them, somehow get them to respond. And that isn't done by frightening them.

How much do you think becoming a conductor is pure luck in that you get the start that you need, and what advice, in view of this, would you give a determined young conductor?

There's no such thing as isolated luck. Luck only occurs when there are two things, an opportunity and the man, and if a man is able to take the opportunity, people say he's lucky. As somebody else said the other day, opportunities don't come once, they come many, many times, and if you consistently mess them up you're said to be unlucky, but if you've got the nerve to take your opportunity and make the best of it, then perhaps that proves you've got the talent to do it. You've got to be in the right situation, knowing the right thing, usually a certain piece of music—Toscanini happened to know *Aida* well enough to get up and conduct it; somebody else happened to know something else. If you don't happen to know the right piece it's not your opportunity is it?

In a sense you can't take much action if you want to be a conductor, but you can set out to be a certain kind of person. I don't mean deliberately model yourself on a hero or on some kind of figment of your imagination, but you've got to set out to understand human beings, and you really can only do that if you set out to understand yourself, I think. It is only when you have some kind of internal understanding that you find this grows outwards. I mean apart from learning musical instruments and learning to sing. Students, conductors especially, should read as much as they possibly can—about everything—and they should study—and not only languages. I mean, it's very useful to be able to talk fluent French, German, Italian, Spanish and Patagonian, but even that is no measure of the quality of the person. Do you see what I'm driving at?

Yes, of course. Do you think there are too many conductors who have never played in an orchestra, and, therefore, when standing in front of an orchestra, really don't know how an orchestra works, or what it really needs?

Well, there are too many conductors, certainly! Just because you've played in an orchestra, it doesn't mean to say you're going to make a conductor, but if you're the kind of person who can size up a situation it's much better to have done so. You know what an orchestra wants. It wants to be led, it wants to be helped to play well, because orchestras on the whole (though this may sound very optimistic) do prefer to play well. And so you've got to find a way of releasing the kind of energy which makes them play well. And if you know something about what it's like to sit there and play with a beat, and how hard it is to hear in an orchestra what somebody else is doing forty feet away, then you're probably more sympathetic. You don't blame a man for something which is not his responsibility to listen to, you try and encourage him, and help him to hear what's happening. Any kind of personal opposition which you set up between one player and yourself is absolutely to be avoided. They try and do it with you, but you just have to take no notice. It takes a long time to even learn to take only half the notice; it's awfully hard not to take things personally.

Many conductors have said how much they value chamber music playing and try to emphasise this in their approach to large orchestral scores. Is this 'making music' attitude part of your approach?

Well I would have hoped it would have been noticed that it was, because that's what the whole thing is for, in the end. You've got to keep that in mind the whole time. What you're there for is to make music, and you're going to try and make it so interesting that other people get drawn into what you're doing, and this is part of the whole problem of rehearsing such a huge apparatus as an orchestra and a piece of music with so many bars in it. If you lose sight of the end, you get bogged down in detail. It's difficult to know what to let go. There are going to be thousands of things wrong and you haven't got time to put them all right; and the art is in knowing what is not going to go wrong next time or what actually you can get right as you go along. At a recording session, somebody says 'they're too loud' or 'he's too late'; you don't always have to say it, you just do it: catch the man's eye and he knows.

In these days of recording complete editions and the like, how do you react to the idea of being forced into becoming a specialist conductor, and does your yearly Prom season help bring you back to an all-and-sundry general repertoire? For instance, does it embarrass you to have a tag 'the greatest Berlioz conductor alive' applied to you?

It's a pity, but most of these tags get attached to people because of recording companies. They've got to sell their products, and they can only sell their products—just like soap factories do—by claiming that theirs is the best soap. It's got nothing to do with the real life of music. What we're doing for instance here with the BBC Symphony Orchestra is to play every kind of music. I like to explore music that I don't know and I always feel I'm a better musician when I've done it, because there's hardly any music that I don't like. There's a great deal I don't know, but I'm not going to be confined to Berlioz. Good heavens, you wouldn't like it either.

There is this danger though, you feel that the general public would think that you, could become . . . People say 'Berlioz again—it's Colin Davis', you know.

Yes, but there isn't that much Berlioz around; we're doing Mahler, Sibelius, Tippett, Birtwistle and goodness knows what. This is the important thing, to go on playing other things.

Do you find the Proms and the BBC particularly a help in this?

Oh, a tremendous help, and also it is at the Proms that we play Beethoven symphonies. We never play them at any other time, so once a year we have a chance to measure up.

A Beethoven yardstick?

That's it. To plot your course.

Are there certain works you wouldn't conduct out of respect for them until you are much older? For instance, Bruno Walter said he wouldn't do Mozart's fortieth Symphony until he was over fifty and the like.

I've never put it quite like that, but I didn't play Mozart's fortieth symphony for years and years and years. We recorded it once and it was awful, and I thought 'I don't understand it'. But during the last two years we have played it a lot and I feel I'm beginning to understand it more. In the natural course of events, one

doesn't get asked to do Beethoven's Mass in D, or the ninth Symphony until you're quite well on in your career. I'm very lucky, I feel that at just about the right moment when I feel I'm able to cope with something, I've been given the opportunity to do it.

In view of that, what piece for you is the ultimate challenge, technically and musically?

The ultimate challenge? God knows.

You haven't got a work that you keep reserved until you feel you are absolutely—

Well, I'm going to do the Beethoven Mass for the first time next year. That's going to be as big as anything I've ever tried. It's extraordinary.

In view of what you have just said, you do wonderful work with choirs. From your experience round the world, do you think this is a special virtue of good British conductors—to produce very good results with a chorus?

Well, I haven't had much experience with foreign choruses, only once or twice. They don't seem to be nearly as good as ours, except that there is one professional chorus in Munich which is first-class. I've been to and I've heard choruses in other lands but they are not trained as well and they don't sing as well. I just happen to like singing myself. I've got the most horrible voice, as you know! When you're singing you're really involved and you can really put some force into it. Those vocal chords put up with a lot.

You would advise singing to any musician?

Singing is vital to any musician, but especially to a conductor, because when you begin to sing, music is really tied to your being, isn't it? You can't sing without breath, without intensity, without force, without control. I think it teaches one more about music than almost anything.

There is a great tradition; I mean Sargent had this great way with choirs, and Sir Adrian—

And Beecham. But there are foreign conductors; Giulini has a great way with choirs.

Perhaps that is an exception.

Well, he's an Italian, don't forget.

Perhaps you regard them in a more professional light, rather than as amateurs. I've noticed this myself with the LSO; we've been regarded rather as an amateur chorus and not treated so professionally. The foreign conductors don't treat you so professionally.

That's foolish, because the standard of choral singing is so high—in London you've got two first-class choirs and two pretty good ones at least, besides professional choirs of an extraordinary standard, which respond just like professional orchestras. I think one should never talk down or conduct down to people; you should always assume that they are fully-fledged musicians and treat them as such. Even a student orchestra of no particular attainment responds better if you treat them as though they really are professional musicians. That's obviously a psychological advantage because they feel better. If you treat them as amateurs then they won't sing so well. Anyway, what's that all about? It's all about energy and one assumes that people come to sing because they understand that singing is an

excellent activity for a human being, in fact it's probably the best thing that anyone could do for himself.

I'm sure students at the Academy would like to know how the change of régime at Covent Garden will appeal to them as far as the artistic policy you are going to adopt is concerned, and possibly even the financial.

Well, I don't know. I'm not there yet and neither is Peter Hall and Heaven only knows what it's really going to be like when we start. We've got all sorts of ideas but whether they're going to be practical or not I don't know. We would like to make it possible for students to come to more performances more cheaply. We are going to have some Proms I hope, at the Opera House—take the stalls out and let the Prommers in. William Glock is arranging this. It really depends, somehow, on getting more people interested in the Opera House that can actually get in, and I think that television is going to play the most important part here. If enough people in television are interested and want to make the thing acceptable to the populace then we're going to be in the position of being able to justify public expenditure because of the number of people who want to come. At the moment we go, like everybody else, cap in hand to the Treasury and they say 'why should we spend all this money where not enough people are interested?' We're going to try to do a new opera there every year, a brand new one, and to try to make happenings at the Opera House not only a musical event or a singing event, but a human event. We are starting off with *The Knot Garden* of Tippett, which is exactly the right kind of thing. I hope, anyway, that there will be opportunities for students to come to rehearsals and things. There is an organisation called 'The Friends of Covent Garden', which has reduced prices for young people. The more people who subscribe to that the better.

Do you think this is probably partly a class problem, that the students of today don't really want to mix with probably the higher social orders that appear to go to Covent Garden?

To hell with the higher social orders. I mean, who are they?

But it has a reputation hasn't it—

Yes it has, but what they've done is they've let two chaps in who've come from—well we couldn't really come from humbler kind of backgrounds—we're ardent left-wingers and we're really devoted to this kind of thing, and we don't want it to become a club for any kind of social set; whether they do or not, I don't know. In music, there is no kind of class distinction. Nobody cares what colour you are or what your religion is and if we can let this kind of democracy which exists within the profession leak out over the barriers into the floor of the house, then so much the better.

Obituary

**Sir John Barbirolli
1899-1970**

Michael Kennedy

With the death in London on 29 July of Sir John Barbirolli, music lost one of its most eloquent interpreters and English musical life lost a colourful, lovable figure whose personal magnetism had won him devoted admirers everywhere he went—and he went nearly everywhere. Perhaps his outstanding quality was his ability to impart to performers and audiences his own fanatical love of music so that each concert he conducted became an experience. This rapport, apparently so effortlessly achieved, was in fact the result of a life dedicated since childhood to the



study and pursuit of music, with hours of unremitting hard work not only in the rehearsal room but in solitude and privacy. His music-making always had a personal stamp, but anything he did was born of his own conviction; and even those who might have disagreed with his interpretations rarely questioned the sincerity and intelligence which governed them. Emotion was an over-riding factor for him, but his heart was ruled by a head full of practical and technical knowledge. His repertoire was enormous and his sympathies extremely catholic.

Born in Southampton Row on 2 December 1899, the son of an Italian violinist who had settled in London seven years earlier and married a Frenchwoman, Giovanni Battista Barbirolli could play the violin and cello before he was seven. In 1910 he won a scholarship to Trinity College of Music, and made his first public appearance in December 1911, at the Queen's Hall, as soloist with the College orchestra in a movement from Goltermann's cello concerto. He entered the RAM in September 1912, remaining until December 1916 and winning several prizes including the Piatti. He was a member of the Academy String Quartet and liked to recall that it was forbidden to play the Ravel Quartet at official RAM concerts! In 1916-17 he gained experience in the Queen's Hall Orchestra under Sir Henry Wood, in opera orchestras under Beecham, at the Royal Philharmonic Society and in theatre and cinema orchestras. Late in 1917 he joined the Army and spent fifteen months in the Suffolk Regiment on the Isle of Grain, rising to the dizzy eminence of acting (unpaid) lance-corporal as an instructor in anti-gas precautions. But he had the miraculous good fortune to have a colonel who liked music and formed a garrison orchestra. One day, when the regular conductor was on leave, Barbirolli took over and enjoyed himself very much, as he put it.

His career after demobilisation was again a mixture of freelance engagements as a cellist in the London orchestras, as a solo cellist (playing the Elgar Concerto under Dan Godfrey at Bournemouth in 1921, for example) and as a member of the Music Society String Quartet founded by his friend André Mangeot. His first professional conducting was done with the chamber orchestra of John Goss's Guild of Singers and Players and, a little later, with a chamber orchestra at the Chenil Galleries, Chelsea. There, in 1925, when conducting a scene from Bernard Van Dieren's opera *The Tailor*, he was seen by Frederic Austin, a director of the British National Opera Company, and nine months later this young man who had never been in charge of more than twenty players was conducting operas by Verdi, Wagner, Puccini and Gounod.

In 1933, after a period as conductor of the touring Covent Garden Opera Company, Barbirolli became conductor of the Scottish Orchestra, one of his first feats of what he called 'musical corpse-revival'. For some years he had been making records for HMV with great soloists like Frida Leider, Friedrich Schorr, Heifetz, Kreisler and Rubinstein, and this played its part in the astonishing events of 1936 when he was offered a series of engagements as conductor of the New York Philharmonic-Symphony Orchestra in succession to Toscanini. After his first spell in America he was offered a three-year contract, and remained there until 1943. This was an exciting and controversial part of his career. Popular with the orchestra and the audience, he fell victim to the New York critics whose involvement in musical politics was on a scale not tolerated in Britain. In

February 1943 he received the famous invitation to restore the fortunes of the Hallé Orchestra in Manchester. He did this so successfully that his name became inseparably associated with the orchestra. No temptation could lure him from the Hallé, and he remained successively its permanent conductor, conductor-in-chief and conductor laureate for the remaining twenty-seven years of his life. He became the first Freeman of Manchester to be elected from the world of the arts, and a large number of the most distinguished names among British orchestral players of the past twenty-five years served at one time or another in Barbirolli's Hallé. There is hardly a big foreign orchestra which he did not conduct (his relationship with the Berlin Philharmonic was particularly close) and for several years in the 1960s he was conductor-in-chief of the Houston Symphony Orchestra. In both Manchester and in London he made time to conduct student orchestras. He was intensely proud of his connection with the RAM, and this feeling was reciprocated, as readers of the last two issues of this Magazine will know.

In recent years he returned to the opera house in Rome and in the recording studio and was to have conducted *Otello* at Covent Garden in May 1971. Although the strain on his physique of the enormous amount of work he undertook eventually began to tell, he would not relax, and even after he had had a series of heart attacks he continued working, as he would have wished and as he intended, right up to the eve of his death. Vaughan Williams did not call him Glorious John for nothing.

Frank Britton 1908-70

Vivian Langrish



When J B McEwen (later Sir John McEwen) became Principal of the RAM in 1924, his wife Hedwig McEwen, who was on the piano staff at that time, resigned her professorship. Her students were then distributed among the other professors and I was extremely fortunate in having Frank Britton allotted to my class. I was a fairly junior member of the staff at this period and to have been trusted with a talent of Frank's calibre was indeed encouraging. Nevertheless, it carried with it the great responsibility which a highly gifted student inevitably imposes. I remember feeling this very keenly. However, it was not long before Frank's outstanding ability became evident to everyone, and working with him became a constant pleasure. I well remember eagerly looking forward to his lessons for, at that time, some of the rest of my class consisted of somewhat more ordinary material; therefore I must here record with gratitude to him that it was he who won me my first prize as a Professor; the Frederick Westlake Prize. From then he went on from strength to strength as a student, until inevitably he was appointed to the staff of the Academy.

To write adequately about him is not easy, since his natural but intriguing modesty made him hide his light under a bushel, although he needed a very large bushel because his light was actually a very bright one! He endeared himself to all of us because of his deep sincerity as a fine musician, a most sensitive exponent of his instrument and as a person. His humour was always near the surface, and this, with his sterling qualities, endeared him to all his many friends; it is hardly necessary to say he will be greatly missed. I had a great affection for Frank, and was naturally very proud of him as a student, and his passing from our midst in his prime is a severe personal loss to me as

well as it will be to all of us who were privileged to know him. It only remains for me to express my gratification at being allowed to write these few though somewhat inadequate words about a friend for whom I, along with many others, had a deep regard.

It was with great sadness that we learned of Frank Britton's death, especially those of us who knew him in student days. My most vivid memories of him go back many years, to the early 1930s, when we spent a considerable time playing music for two pianos together. I managed to find some entirely new works and arrangements, and being the extrovert of the pair, I gaily suggested that we should give them their first performances at the RAM—to which he agreed, with caution. Rightly so, as it happened, because as concert dates approached I used to have cold feet and regrets, and it was then that Frank's unfailing dependability came to the rescue and tided us over many a pre-performance crisis. On the platform his apparently unruffled composure and his unshakable rhythmic control gave his partner great confidence. Nervous tension there must have been, but it never showed in his playing, which was always a source of strength and assurance, making even the thinnest musical ice easier to skate over. As we all know, he was incapable of a mean thought or action, and his integrity, both as a man and as a musician, shone through all he did.

**Aylmer Buesst
1883-1970**

George Baker



The late Aylmer Wilhelmj Buesst died peacefully at his St Alban's home on 25 January 1970, just three days before his eighty-seventh birthday. He was known to readers of the RAM Magazine as a generous benefactor to the Royal Academy and as the husband of May Blyth and the father of Jill Buesst (Mrs Malcolm Lockhart). To the world at large he was recognised as an operatic conductor of considerable distinction at a time when the operatic history of this country was dragging its weary footsteps towards what is now a national institution. Aylmer was a founder-member of that remarkable company of singers and musicians, all of whom wanted to take part in performances of opera, and did so by making personal financial sacrifices. I refer, of course, to the British National Opera Company—a company that had a short but glorious history.

Aylmer Buesst had the heart and mind of a fastidious artist, but his approach to his work as a conductor and as a musical general practitioner was that of a tremendously sincere and extremely talented craftsman. It was his exceptional skill as a craftsman that made him such a fine teacher, and one so greatly in demand. But, for my part, I always regarded him not so much as a teacher *per se* but as a mentor—a wise counsellor of a rare kind. In one sense he had wide musical sympathies, and in another sense those sympathies tended to be selective. On the subject of Wagner he was, as we know, a scholar; but this, shall we say, side idolatry did not close the door of his mind to the claims of other operatic composers as supreme men of the theatre. If he had a natural predilection for Teutonic music he also had a special delight in the music of Bizet, Chausson and—perhaps surprisingly—Bartók. The mention of the name of the latter composer symbolises in itself Aylmer's absorption of dissimilar schools of thought and musical language. As a conductor of Puccini's operas he had few equals, because, I believe, both composer and conductor were essentially, as I have already said, men of the theatre.

**J. Albert
Sowerbutts
1892-1970**

William Cole



But it is not the purpose of this brief obituary to assess Aylmer's material gifts; it is rather to pay a loving tribute to a dear friend. Those of us who knew him most intimately know that one of his life-long hobbies was the study of heraldry. Now, heraldry is the outward and visible sign of long family histories. Families are the corner-stone of our civilisation, and Aylmer was first and foremost a devoted family man. But again, families are not islands—they are part of a community of which we are all proud to be members, and which is founded upon friendship and the recognition of each other's individual existence. Aylmer had countless friends, all of whom are the poorer by his departure from this troubled world. To quote the poet Thomas Campbell, 'To live in hearts we leave behind is not to die', because, as Dylan Thomas stated so emphatically, 'Death has no dominion'.

Albert Sowerbutts was Professor of Harmony and Composition from 1924 till his retirement in 1967. His connection with the Academy goes back to the beginning of the century, as he was a student before the Great War. When he left he became one of the Assistant Music Masters at Winchester College. The Great War affected his life, as it did that of most other musicians of his period. As a young officer he gained the MC for bravery in 1918 at the Second Battle of Arras and he was taken prisoner-of-war. He never spoke much about his wartime experiences, but I remember his describing various attempts at escape.

He was an interesting teacher of harmony and counterpoint and there are many present-day musicians who owe much to his teaching. At his lessons one learned so many things beside music. He was a classical scholar and also had a good knowledge of French and German. His library was immense and he went on buying books almost to the end of his life. Moreover, he had an excellent memory and although the last thing he would intend to do would be to impress his students with his own erudition, nevertheless this was constantly happening. He seemed hardly to change in physical appearance until after he had left the Academy. His attitude to everyone was the same, were they students, fellow professors or friends. He was outspoken and was never afraid to be in the minority. He was also a shy person and would not be found in the forefront of any gathering. He was too much of an individualist to compromise and his undoubted gifts never received their due acknowledgement, but his many friends and colleagues knew his true worth. He never minced words; he did not praise good deeds. They were what he would expect, but if one asked his opinion about any action which he believed to be wrong, he would condemn in no uncertain voice. One could always ask his advice with the satisfaction that the answer would be the whole truth as he saw it. He made his students self-critical and enabled them to expand their powers in the way most suitable for them rather than impose his own direction.

In the year he was appointed to the Academy he was also appointed Organist of Holy Trinity, Guildford, when it was the pro-cathedral of the diocese. He was an imaginative organist and had an extensive repertoire. At every recital he would include one piece which he had never played in public before. He was also a good trainer of voices and managed with limited resources to maintain an excellent standard at the daily Evensong at Guildford.

He was a voluminous composer, although only a small number of his works were published. After having had one which he thought worthy of publication returned, he decided to offer no more, but continued composing. The last few years were not easy for him, but he insisted on carrying out his duties at the Academy even when it was almost physically impossible for him to make the journey from Guildford. He kept on composing till the end and among his papers at the time of his death was the opening section of a *Te Deum*.

Opera

Norman Tattersall

It is good to return after several years to the task of commenting on the Academy opera. I prefer to call this article a comment, because it is in no way a 'crit' in the accepted sense of the word. Performers are constantly subjected to newspaper criticism about their work, and part of one's job as an artist is to build up an attitude of mind towards it. It must never deter or demoralise, ideally, but if the majority of people, whether in private or in the press, are in agreement about one's faults then one would be advised to listen.

The object of student opera performances is to give young singers experience in stagecraft and in performing different styles of opera and being part of a dramatic experience. This opportunity was given full scope this year when excerpts from Tchaikovsky's *Eugene Onegin* and Verdi's *Macbeth* were presented, with Vaughan Williams' *Riders to the Sea* filling a most interesting bill. The opening scene of *Eugene Onegin* is certainly one of the most difficult in the opera to bring off. This strongly lyrical music needs ideally more mature voices than we heard and the peasants needed much more abandon than was achieved on this occasion. It was, however, adventurous to attempt even a small section of this highly stylised opera, in which so many differing moods combine to make a truly romantic whole.

The opening two scenes from Verdi's *Macbeth* were also chosen. The first scene, on the heath, was well handled although perhaps the lighting was a little too dark to appreciate to the full the ingenious costumes. The sinister grandeur of Macbeth's castle at Inverness in Scene 2 was much more effective and the simple set was well lit. It is not possible to mention all the cast, but the name parts produced two singers of promise. As Macbeth Ian Caddy achieved a fine sense of style, and if he masters the upper part of his fine voice he could be a singer of distinction. Mary Teskey is a real dramatic soprano, both in voice and physique; she gave us some moving climaxes and could also sing softly when required. Lady Macbeth's aria, although lacking maturity, was delivered with assurance and dramatic poise; her movement was sometimes a little four-square and needs more flexibility for stage work but this is singing of real promise.

Vaughan Williams's *Riders to the Sea* is unique amongst the work of this great composer, or indeed in all English opera. 'At the start Michael, Maurya's fifth son, is assumed to be drowned and it only remains to discover and identify his body, without which he cannot be given proper Christian burial. Cathleen and Nora hide the bundle of clothing taken off a body, found in the sea in remote Donegal, which they later identify as Michael's. He can be buried in peace. Meanwhile, Bartley, her last son, has insisted on taking the boat for the mainland, to buy horses at Galway Fair despite his mother's protest. She is sure that he is going to his death and, having gone to wish him God-speed on

his way, she returns to behold a vision of Michael riding behind him. Her intuitions are confirmed. Bartley is brought in dead. The last man in her family is gone. But how can she be at peace and stop worrying about the wind and the storm as she used to?' (A E F Dickinson).

This intense domestic drama was given outstanding treatment by the young cast, helped by an excellent set which accentuated in an exciting visual way the battle between the sea and human life. The clever design gave much depth to the small stage and the stark outline of the old woman's bleak home became a startling reality. The lighting was good and the wind machine used cleverly. The women's chorus work here was most moving and Lindsay Benson as Bartley, Margaret Adams and Eileen Gower as the two daughters Cathleen and Nora, all produced performances of real distinction. Linda Hibberd's Maurya was most satisfying; she has a beautiful voice of real potential and uses it in a musicianly way, with colour and much artistry. This was the best all-round performance of the evening in a very taxing role. There was no doubt that the work performed in its entirety was the most successful, and we were grateful for the opportunity of seeing *Riders to the Sea* once again. There was splendid orchestral playing throughout and the balance between singers and orchestra very well measured.

Tchaikovsky: *Eugene Onegin* (Act I, Scene 1)

<i>Madame Larina</i>	Jennifer Dakin/Rachel Gardner
<i>Tatiana</i>	Ingrid Murray
<i>Olga</i>	Margaret Drewry
<i>Filipievna</i>	Wendy Jarvis/Kay Wheldale
<i>Lenski</i>	Bonaventura Bottone/Charles Lewis
<i>Eugene Onegin</i>	Christopher Booth-Jones
<i>Precentor</i>	Gareth Roberts

Vaughan Williams: *Riders to the Sea*

<i>Maurya</i>	Linda Hibberd
<i>Bartley</i>	Lindsay Benson
<i>Cathleen</i>	Margaret Adams
<i>Nora</i>	Eileen Gower

Verdi: *Macbeth* (Act I, Scenes 1 and 2)

<i>Macbeth</i>	Ian Caddy
<i>Lady Macbeth</i>	Mary Teskey
<i>Banquo</i>	Ian Short
<i>Macduff</i>	Alan Byers
<i>Malcolm</i>	Christopher Hocking
<i>Lady-in-waiting</i>	Celia Marchisio
<i>Servant</i>	John Skinner

<i>Chorus</i>	Barbara Lowe, Margaret Adams, Eileen Gower, Fiona McClymont, Ingrid Murray, Wendy Gipps, Fanchea O'Boyle, Jennifer Jones, Priscilla Luckham, Celia Marchisio, Frances Black, Lynne Wayman, Jennie Riggs, Susan Lees, Jennifer Dakin, Linda Hibberd, Barbara Woolhouse, Alice Herbert, Lynda Phillips, Hilary Western, Kay Wheldale, Margaret Drewry,
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<i>Chorus—continued</i>	Rachel Gardner, Wendy Jarvis, Janet Munson, Angela Shaw, Janet Lamballe, Nansi Carroll, Wendy Willett, Gareth Roberts, Charles Lewis, Bonaventura Bottone, Christopher Hocking, Adrian Brown, Christopher Booth-Jones, John Skinner, Lindsay Benson, Ian Marshall, Winston Purdy, Neil Darby, Richard Bourne, Tan Kah Thuan
<i>Understudies</i>	Fanchea O'Boyle, Linda Phillips, Barbara Lowe, Wendy Gipps, Ian Marshall
<i>Director of Opera</i>	John Streets
<i>Conductor</i>	Steuart Bedford
<i>Producers</i>	John Copley (Tchaikovsky), rehearsed by Romaine Grigorova Peter Zander (Vaughan Williams) Dennis Maunder (Verdi)
<i>Designer</i>	Elaine Alderson
<i>Assistants to the Director</i>	Steuart Bedford, Mary Nash
<i>Stage Management</i>	Hilary Western, Kay Wheldale, Nansi Carroll
<i>Make-up</i>	Charles Hubbard
<i>Lighting</i>	John Morrell
<i>Properties</i>	Priscilla Luckham
<i>Wardrobe</i>	Lynne Wayman, Margaret Adams
<i>Répétiteurs</i>	John Morrell, Elwyn Williams
<i>Leader of Orchestra</i>	Robin Williams

Copland: *Our Town, An Outdoor Overture, Quiet City*, Two Pieces for String Orchestra (CBS 72809)

Shostakovich: Symphony No 5 in D, Op 47 (CBS 72811)

Britten: *The Prodigal Son* (Decca SET 438)

Gordon Crosse: *Changes* (Argo ZRG 656)

Henze, Petrassi, Fukushima, Martinů: Twentieth-century Music for Flute (CBS Classics 61133)

This group of recordings recently acquired by the RAM Library covers a varied assortment of music, mostly by 'established' composers who have regarded communication as their chief aim, and who have for various reasons chosen to simplify their styles, often after a period of more esoteric complexity. Of the two orchestral records, there may be those who prefer the astringent clarity of the LSO directed by Copland in a group of his shorter, mostly elegiac works to the lush and more upholstered richness of Ormandy's Philadelphia playing Shostakovich's Fifth—a Soviet artist's practical answer to just criticism'. Both composers have expressly stated that they were in search of a simple, expressive musical style, and each achieves it in his own fashion.

Notes about Members and others

Britten's third Parable for Church Performance shares this quality of direct simplicity, but starts from totally different, quasi-mediaeval premises. The recording under the composer's direction is notable for the fine singing of John Shirley-Quirk and Robert Tear, who has clearly absorbed much of the expressive technique of Peter Pears. Crosse's *Changes*, written for the 1966 Three Choirs Festival, owes much in manner to earlier large-scale works of Britten; here again, the composer aimed at 'something enjoyable to listener and performer alike', and the work gets a lively performance under Norman Del Mar, with the LSO and Chorus, plus mixed children's choirs and soloists.

Gazzelloni's brilliantly played selection of flute music ranges from Henze's early Sonatina (again a simplification of the composer's former techniques) and Martinů's first Sonata, to Petrassi's experiments in sonority for flute, piccolo and alto flute, and Fukushima's somewhat tenuous *Mei*.

Beethoven: Piano Sonatas in A, Op 101 and in C minor, Op 111 (CBS Classics 61127)

Finely controlled and expressive performances by Charles Rosen, the American pianist whose recently published book *The Classical Style* (Faber) has established him as an authority on Haydn, Mozart and Beethoven.

Sydney Humphreys resigned from the RAM's professorial staff last July in order to take up a university post in Canada. He has been succeeded as Leader of the Aeolian String Quartet by Emanuel Hurwitz. The new quartet gave their first London concert on 5 November at the Queen Elizabeth Hall, in a programme of music by Haydn, Bartók and Schubert.

Roy Jesson revived Martin y Soler's once-popular opera *Una cosa rara* for performance at Ledlanet in September 1967 and at the Jeanetta Cochrane Theatre in London in July 1968, and in November this year he went to Barcelona to conduct three performances of it at the Gran Teatro del Liceo. For the Scottish and English performances Dr Jesson had made his own English translation of Lorenzo da Ponte's libretto, but for the Spanish ones he had to 're-learn' the opera in the original Italian.

Malcolm Tyler, County Music Adviser for Northampton, has been elected Master of the Peterborough Diocesan Guild of Church Bell Ringers—which he himself describes as 'a fairly unusual thing to happen to a musician'!

Philip Hattey gave the first broadcast of his song-cycle *Seven Poems of Robert Graves* on the BBC Third Programme on 6 October. He accompanied himself.

Keith Robert Clarke, a first-year composition student of Richard Stoker and holder of the Manson Scholarship, won the Stroud Festival Composers' Competition in October with a wind quintet performed by the Camden Wind Quintet. The main judge was Professor Ivor Keys.

Betty Roe has recently started her own music publishing company, Thames Publications. The first Thames issues are two of her carols—to be followed by two part-songs. It is hoped to feature other composer's music in due course. Among her other music published recently are two carols (OUP) and a song for voice and consort of viols (Viola da Gamba Society). A recent commission was for a *Magnificat* and *Nunc Dimittis* in verse-anthem style, for St Barnabas Church, London W14.

Reviews of Gramophone Records

Roy Jesson

Kenneth Bowen gave the first performance of Nicholas Maw's *Five Interiors*, settings of poems by Thomas Hardy, at a Westmorland Concert in the Purcell Room on 5 May.

Carl van Wyk's violin Sonata, composed while he was at the Academy studying with Dr Alan Bush and performed at a Chamber Concert in the Duke's Hall on 15 May 1968, is to be broadcast shortly by the South African Broadcasting Corporation. Mr van Wyk has recently attended a course in electronic composition in Johannesburg under the supervision of Henk Badings and the auspices of the SABC; he and his wife Petra send greetings to all their friends at the RAM.

James Brown has recorded Mozart's four horn concertos with the Virtuosi of England under Arthur Davison (CFP 148).

Norman Knight plays the solo flute part in Bliss's *Pastoral*, in a record made by Sybil Michelow and the London Chamber Orchestra under Wyn Morris (TPLS 13036).

Ifor James has recorded Mozart's horn Quintet and Brahms's horn Trio with John, Susan and Charles Tunnell, Brian Hawkins and Kenneth Essex (GSGC 14132).

Ross Pratt is to give a series of weekly lecture-recitals on piano literature at Carleton University, Ottawa, during the current season; he will also give four recitals of twentieth-century music.

Recent Wigmore Hall recitals have been given by the following: Benedict Cruft and Howard Shelley (21 October), Georgina Smith (22 October), Gayle Smith and Ernest Lush (24 October), Peter Uppard (30 October), Sybil Barlow (30 October), Helen Attfield and Jennifer Coultas (2 November), and Nigel Coxe (17 November).

Heather Gould, who studied at the RAM between 1965 and 1970 and who lives in Vale of Health, Hampstead, was woken up one night in September by cries for help from the lake nearby. She dashed out in her nightdress and rescued a drowning man from the water. Then, after an ambulance had come, she went home and had a hot bath.

Birth Van Wyk: To Carl and Petra van Wyk, a daughter, Carla Elise, June 1970

Marriage Conry—Brown: John Conry to Rosemary Brown, 11 July 1970

Deaths Frank Britton, FRAM (2 November 1970)
Leslie Douglas Paul, MA, B Mus (Oxon), Mus D (Edin), FRAM, FRCO (12 October 1970)
Frank St Ledger (27 December 1969)
John Albert Sowerbutts, MC, B Mus (Lond), FRAM, Hon RCM, FRCO (15 September 1970)

RAM Awards Midsummer 1970

Recital Diploma

Piano Mary Au, Peter Bithell, Richard McMahon, Anne Shasby, Tessa Uys
Singing Margaret Adams, Susan Lees, Barbara Lowe
Violin Elizabeth Edwards, Michael Humphreys, Thelma Paige, Max Teppich
Cello Lynden Cranham, Angela East, Judith Mitchell
Guitar Michael Lewin
Organ Philip Deane, Robert Langston, Bernard Newman

Recital Medal

Piano Ian Hobson
Cello Alan Chisholm
Clarinet Roger Fallows
Bassoon Melbon Mackie

Division V with Distinction

Piano Meredith Foster, Pauline Fry, Christine Kiel, Linda Wong
Singing Jennifer Dakin
Violin Marcia Crayford
Cello Emma Ferrand, Sonya Grey, Jonathan Williams
Guitar Douglas Rogers
Clarinet Ian Mitchell

GRSM Diploma, July 1970

Helen Armstrong, Derek Barnes, Olivia Benjamin, Olwen Bentley, Keith Brooks, Pamela Brown, Virginia Brownlow-Wray, Margaret Davies, Laurence Durston-Smith, Peter Dwyer, Eric Freeman, John Godbehere, Edwina Goddard, Isobel Hannah, Rowena Hoare, Michael Hoeg, Carys Hughes, Susan Jacobs, Robert Langston, Margaret Lanxon Valerie Lardner, Michael Lee, Penelope Lock, Robert Lucas, Janice Millington, Philippa Moore, Andrew Morris, Ann Phillips, Nicholas Reed, Marian Remfry, Ian Reynolds, Christopher Richardson, Susan Salmon, Ann Seely, David Shippey, Katherine Still, Andrew Stowell, Angela Tennick, Sheila Whalley, Susan Wheeler, Kay Whitely, Nicholas Willmer, Peter Witchell, Gloria Woodhouse

University Awards

B Mus (Lond), August 1970

Second Class Honours
Susan Featherstone
Pass
Mary Turpin

RAM Club News Guy Jonson

The Club has enjoyed another year of interesting activity under the inspired guidance and wise counsel of George Baker, its President. The Social Meeting following the Annual General Meeting in November 1969 included a two-piano recital given by Yalta Menuhin and Noel Ryce, the main work in an interesting and varied programme being the F minor Sonata by Brahms (which is one of two other versions of the Piano Quintet). At the Lent Term Meeting in March 1970, John Carol Case performed Schubert's *Die schöne Müllerin* in English, the translation being specially commissioned by him. His colourful and artistic performance was enhanced by the admirable support of Daphne Ibbott at the piano.

The Annual Dinner was again held at the Europa Hotel, Grosvenor Square. It was supported by a large number of members and their guests, and the customary distinguished guests of the Academy were entertained. The toast to the Club and the Academy was proposed by Yehudi Menuhin. Although there seemed some element of doubt in the speaker's mind as to whether his hosts were of the Academy or the College, it was perhaps fortuitous that the President, who replied in his own inimitable fashion, might be described as 'having a foot in both camps'! Gareth Morris, in a few well-chosen and convivial words, proposed the toast to the guests, to which Dr Herbert Howells made a gracious and witty response.

The first award of the Leslie Regan RAM Club Prize was

awarded at the Prizegiving at the end of the Midsummer Term. The two recipients, who have formed a piano-duo ensemble are Anne Shasby and Richard McMahon. The Prize is specifically to contribute towards the expenses of a London recital.

Members will recently have received a revised and up-to-date Membership List with addresses. It would greatly assist in the future production of these lists if members would kindly notify the Honorary Secretary of any change in address at the earliest opportunity.

**Anthony Lewis,
CBE, Hon Mus D,
Hon RAM
President of the
RAM Club, 1970-1**

Christopher Regan

At the Annual General Meeting of the RAM Club on 6 November, the Principal took his place as President of the Club in succession to George Baker. It was therefore scarcely surprising that the customary expressions of welcome and farewell were couched in exceptional terms and drew great approbation from those members who were present (too few).

In responding to a request for a note about this important occasion, I hope I may be forgiven for breaking with the tradition of providing a brief biography of the new President; this was excellently provided by the Editor in the Midsummer 1968 issue of the Magazine. Rather, I should like to take this opportunity to urge members of the Club to make a special effort to attend its functions this year; a bumper attendance will be the best possible tribute that we can pay to our new President.

Those of us who have heard the Principal speak at the Reception for new students (which is now an established occasion on the Saturday preceding the Autumn Term) have come to realise how much he cares for the Academy's fine reputation and for its widely-respected tradition; he is also careful to make us all see them as a spur and challenge to everyone concerned that the Academy should continually strive to fit itself to the task of training musicians able to respond to the present and future requirements of the profession.

This is only the third occasion in fifty years that an Academy Principal has been concurrently President of the Club, and when we have a Principal who feels deeply that the Academy derives strength and encouragement from its past students and their achievements, it surely behoves us all to repay the compliment and make a very special effort to support his year of office.

We are particularly grateful to him for undertaking this additional burden at a time when (not for the first time in the Academy's history) there are many practical and artistic issues, with long-term implications, demanding his time and energy. It is with permission I quote (and abbreviate) Guy Jonson's remarks at the AGM when he referred to our good fortune and described the Principal as 'possessing those human qualities which inspire confidence in those who work with him' and as 'a practising musician of distinguished ability and outstanding vision'.

The Club extends the warmest possible welcome to its new President and Mrs Lewis.

Town Members

Bennett, S Margaret *21 Gilston Road, SW10*

Bixley, Susan *48 Pine Hill, Epsom, Surrey*

Brown, Rosemary (Mrs John Conry) *59 Edinburgh Gardens, Windsor, Berks*

Docker, Mrs R *34 Studland Road, Hanwell, W7*

Jacobs, Mrs Charles (Ethel Kennedy) *217 The Quadrangle Tower, Cambridge Square, W2*

Phillimore, Cynthia *Flat 4, Orchard House, 207 Stanley Road, Twickenham, Middx*

Smith, Georgina *8 Grove End Road, NW8*

Turner, Miss Margaret *133 Grand Avenue, Surbiton, Surrey*

Country Members

Freeman, Mrs Kathleen *14 Southend Road, Weston-super-Mare, Somerset*

Glenny, Alfreda *Caldsona, Netherton, Wishaw, Lanarkshire*

Herrington, Paul *28 Bankfield Avenue, Kirkheaton, Huddersfield, Yorks*

Walter, Mrs A H *7 Hall Park, Berkhamsted, Herts*

Williams, Olwen (Mrs Wonnacott) *Lower Hazel Farm, Rudgeway, Bristol, Somerset*

Overseas Members

Humphreys, Sidney *2091 Byron Street, Oak Bay, Victoria, British Columbia, Canada*

The Students' Union

Robert Secret

This year the Students' Union moves into its fourth year and is beginning to make its impact on Academy life in a way that, a couple of years ago, I would have been very surprised to see happen so soon after its formation.

Individually, all the societies are flourishing and are better attended than ever before. Students are at long last taking an active and positive attitude to the RAM, and feeling a sense of responsibility towards the community; really making an effort to belong to it. In the past students tended to arrange to 'come in' to the Academy as seldom as possible, thereby losing one of the most vital parts of an establishment such as ours, *ie* the meeting and exchanging of ideas with one's contemporaries.

This year we have lost three of our loyal helpers. Firstly, Jacqueline Emery, whose work with the Drama Group and on the Union Committee was an inspiration for us all; her humanity and concern for her fellow-students and the way she put herself out to help anyone in need was most wonderful. Secondly, Adrian Davis, who was one of the most colourful characters ever to be seen in the RAM. He made many contributions to Academy life; the way he livened up any evening we organised is something that will long be missed. Thirdly, Maria Linnemann, who was one of the original officers when the Union was formed and through whose constant efforts and untiring devotion the Union arrived at its present form. She did so much that it would be impossible to show more than the 'tip of the iceberg' in this article, and, knowing her character, which combines great strength of mind with great humility, I doubt if she would wish me to write at great length in any case. I wish her well for the future and extend to her the thanks of countless students.

This year we have a very new Union Committee that seems to be working very well. It is my aim, before I leave, to involve as many students as possible in the running of the Union; this gives the Union officers more time for planning for the future and means that, as time goes on, students will feel more and more involved in Academy life.

**Alterations to
List of Members**

RAM Concerts
Midsummer Term

First Orchestra

15 July

John Hall (student) Concert Overture 'Ipanema' (1970)

Mozart Piano Concerto in B flat, K 450

Berlioz Symphonie Fantastique, Op 14

Conductor Maurice Handford

Soloist Philip Martin (piano)

Leader Susan Whetstone

Choral Concert

14 May

Bruckner Te Deum

Vaughan Williams Cantata 'Dona nobis pacem'

Britten Cantata Academica Carmen Basiliense

Conductor Frederic Jackson

Soloists Margaret Adams, Barbara Lowe, Meryn Nance (sopranos), Susan Lees, Linda Hibberd (contraltos), Gareth Roberts, John Bantick (tenors), Lindsay Benson (baritone), Richard Bourne, Neil Darby (basses)

Leader Susan Whetstone

Chamber Orchestra

14 July

Arne Music from 'Comus'

Ravel Le Tombeau de Couperin

Mendelssohn Overture 'Die schöne Melusine', Op 32

Mozart Symphony No 35 in D, K 385 ('Haffner')

Conductors Neville Marriner and The Principal

Soloists Nansi Carroll, Eileen Gower (sopranos), John Bantick (tenor)

Leader Jozef Fröhlich

Second Orchestra

13 July

Dvořák Symphony No 8 in G, Op 88 (I)

Schubert Symphony No 8 in B minor, D 759 ('Unfinished') (II)

Beethoven Symphony No 8 in F, Op 93 (I)

Brahms Symphony No 1 in C minor, Op 68 (IV)

Mozart Clarinet Concerto in A, K 622

Elgar Symphony No 2 in E flat, Op 63 (IV)

Conductors Maurice Miles and members of the Advanced Conductors' Course: Malcolm Rudland, Graham Hoskins, Veeraphan Vawklang, Robert Secret

Soloist Roger Fallows (clarinet)

Leaders Adrian Levine, Helen Cooper, Adrian Brown

Third Orchestra

15 July (Informal)

Bizet Symphony in C (I)

Haydn Symphony No 100 in G ('Military') (I)

Beethoven Piano Concerto No 4 in G, Op 58 (I)

Haydn Symphony No 102 in B flat (I)

Beethoven Symphony No 5 in C minor, Op 67 (I)

Conductors Maurice Miles and members of the First-year Conductors' Course: Martin Everett, Garth Blackburn, Adrian Brown, Yoram David

Soloist Elizabeth Irvin (piano)

Leader Stephen Levine

Concerts

29 April

John Hall (student) Piano Trio (1968)

Graham Johnson (piano), Jan Kaznowski (violin), Jonathan Williams (piano)

Chopin Études in F minor, Op 10/9 and C minor, Op 25/12

John Sheldon (piano)

Gordon Jacob Sextet

Frances Wilson (piano), Stephen Hicking (flute), James Douglas (oboe), Colin McGuire (clarinet), Stephen Maw (bassoon), Edward Chance (horn)

6 May

Schumann Novelette in F sharp minor, Op 21/8

Nancy Litten (piano)

Gluck 'Divinités du Styx' ('Alceste')

Poulenc Air champêtre

Barbara Woolhouse (soprano), Giles Swayne (piano)

Bach Fantasia and Fugue in A minor

Linda Wong (piano)

Fauré Five songs

Fiona McClymont (soprano), Peter Bithell (piano)

Ravel Piano Trio

Heather Gould (piano), Sylvia Sutton (violin), Judith Mitchell (cello)

13 May

Beethoven Sonata in D, Op 102/2

Emma Ferrand (cello), Heather Gould (piano)

Reizenstein Sonatina

Monica Anthony (oboe), Kethleen Renilson (piano)

Stravinsky Sonata

Richard Markham (piano)

Britten 'A Charm of Lullabies', Op 41

Linda Hibberd (contralto), Giles Swayne (piano)

27 May

Chopin Scherzo No 1 in B minor, Op 20

Susan Featherstone (piano)

Lutoslawski Five Dance Preludes

Roger Fallows (clarinet), David Parry (piano)

Ravel 'Ondine' ('Gaspard de la nuit')

Clifford Evans (piano)

Malcolm Arnold Sonatina

Ian Mitchell (clarinet), Jennifer Coultas (piano)

Mozart Trio in E flat, K 498

Michael Burbidge (piano), Charles Healey (clarinet), Anthony Jenkins (viola)

3 June

Brahms Sonata in F minor, Op 120/1

Stephen Broadbent (viola), Richard Markham (piano)

Hindemith 'Das Marienleben' (excerpts)

Nansi Carroll (soprano), Giles Swayne (piano)

Schumann Kreisleriana, Op 16

Anne Shasby (piano)

10 June

Bach Prelude, Fugue and Allegro in D

Michael Lewin (guitar)

Brahms Vier ernste Gesänge, Op 121

Kevork Magdassian (contralto), Kathleen Kennedy (piano)

Chopin Barcarolle in F sharp, Op 60

24 June

Bach-Busoni Prelude and Fugue in D

Toshko Stoyanov (piano)

Britten 'Winter Words', Op 54

John Bantick (tenor), Clara Taylor (piano)

Beethoven Sonata in C minor, Op 111

Clifford Evans (piano)

John Hall (student) String Trio (1969)

Abigail Rushworth (violin), Jean Burt (viola), Lynden Cranham (cello)

6 July

Chopin Polonaise-Fantaisie in A flat, Op 61

Neil Millensted (piano)

Sheila Whalley (student) Three songs

Wendy Gipps (soprano), Sheila Whalley (piano)

Martin Everett (student) Chorale with Variations

Ian Hobson (organ)

Verdi The Willow Song ('Otello')

Wendy Willett (soprano), Stephanie Gush (piano)

Schubert 'Die Allmacht', D 852

Sheila Crease (soprano), Philip Mead (piano)

Arnold Cooke 'Nocturnes'

Hilary Western (soprano), Edward Chance (horn), Jennifer Coultas (piano)

9 July

Brahms Sonata in D minor, Op 108

Melanie Horsfall (violin), Graeme Humphrey (piano)

Alan Owen Bagatelle

Alison Wills (bassoon), Catherine Moon (piano)

Haydn String Quartet in D, Op 64/5 ('The Lark')

Elizabeth Edwards, Kate Jacobs (violins), John Thompson (viola), Angela East (cello)

A Memorial Concert was held for Hilda Dederich on 28 April; a recital was given by Diploma Students of the Staatliche Hochschule für Musik, Frankfurt-am-Main, on 16 June; concerts were given by the RAM New Music Group on 17 June and by the Manson Room on 7 and 13 July; and evening recitals were given by Philip Martin (piano) on 4 June, Robert Glenton (cello) on 23 June, and Amanda Lipman (violin) on 29 June.

New Students

*Michaelmas Term,
1970*

Keith Abrams, Brian Ackerman, Susan Aiers, Bridget Alexander, Susan Alexander, Sandra Allan, Alfred Allen, Carolyn Allen, Geraldine Allen, Helen Allport, Rosemary Ashe, Elizabeth Ashman, Margaret Aves.

Sara Babad, Alison Bailey, Neville Baird, Wendy Banks, David Barry, Philip Bass, Prunella Bawden, Isobel Beck, Michelle Benlisa, Christina Bennett, Myra Bennett,

Richard Bielicki, Dafydd Billingham, Judith Bingham, Elizabeth Black, Lesley Black, Christopher Blades, John Blakely, Roger Blaugh, John Blood, Michael Bochmann, Nigel Boddice, Carol Botterill, Susan Bream, Alan Brown, Michael Bulman, Marilyn Bunney, Elizabeth Burnett, Max Burwood.

Gillian Casher, Lesley Cavanagh, Julian Chapman, Joy Chen, Keith Clarke, Gabriel Cohen, Michael Coles, Timothy Colley, Adrian Collins, Claire Colman, Pamela Cookson, Christopher Cornford, Jane Coventry, Richard Coverley, Julian Craig.

Gethyn Davies, Ruth Davis, Shirley Day, Elizabeth Denham, Philip Dobson, Christina Donald, Keith Duke, Jean Duncan, Sarah Dussek.

Judith Edwards, Rosemary Edwards, Marilyn Elbourne, Richard Evans, Joy Evers, Elizabeth Farrell, Rodney Farrell, Ann Foster, Susan Fouracre, Jacqueline Fox, Russell Freeman II.

Melvyn Gale, Alexandra Gavourin, Judith Gethin, Caroline Gillett, Irene Gilmour, Peter Gould, Deborah Green, Keith Grout.

Courtenay Hall, Peter Hamburger, Nigel Harrison, Stewart Haslett, Gillian Hatton, Carol Haywood, Forbes Henderson, Tenku Herawati, Jonathan Hill, Peter Hill, John Hire, Lynne Hirst, Margaret Holter, Christopher Hooker, Christine Hopper, Rosalind Horsington, Simon Houldsworth, Bridget Houlton, Elizabeth Hudson, Pamela Hughes, Margaret Hunt, Peter Hunt.

Jennifer Jackson, Nigel Jay, Lynn Jenner, Harry Johnstone, Justin Jones, Marilyn Jones, Myra Jones, Penelope Jordon.

Nicola Kirsch, Ku Lee Peng.

Sylvia Lang, Adrian Leaper, Roger Leyland, Ramya de Livera, Victoria Locock, Elizabeth Long, Brenda Longman, Susan Lordon, Timothy Lounds, Robert Lutton.

Robert Macchi, Anne Marsden-Thomas, Andrew Martin, Matthew Martin, Glynis Marwood, Fiona Massey-Collier, Sheila Masters, Ruth Mathieson, Patricia May, Mary McBride, Stephen McNeff, Christopher Mennie, George Michaeloudes, Philip Mienczakowski, Jane Miller, Dennis Milne, Alasdair Mitchell, Wendy Mordant, Sara Mousley, Andrew Mullens.

Graham Nash, Michael Nedd.

Wendy Oldfield, Anne Osborne, Maisie O'Sullivan, Albert Owen, Peter Oxendale.

Barbara Parham, Ruth Parry, Elaine Pearson, Penelope Price-Jones, Anthony Pritchard.

Mary Quilter.

David Rendall, Peter Rendle, William Richardson, Robert Riley, Genevieve Ritherdon, Paul Roberts, Nicholas Robinson, Carolyn Robson, Austin Rowlands, David Russell.

Moira Sands, Robina Seacome, Bijan Setayesh, Christina Shillito, Nigel Shipway, Maureen Shucksmith, Stephen Shulman, Suzanne Sloan, Diana Smith, Rona Smith, Wendy Smith, Trevor Snoch, Marguerite Sobey, Michael Stacey, Catherine Stevens, Angela Stevenson, Nigel Stewart, David Stoll, Karen Stone, Jonathan Strange, Stanley Sulzmann, Shelagh Sutherland, William Sweeney.

Tan Joo Eng, Jane Taphouse, Hilary Thompson, John Thompson, Jennifer Thorn, Martin Toogood, Peter Torrent, Marilyn Turle, Margaret Twydell.

Maarten Versteeg.

Clare Waddams, John Wade, Frank Wadkin, Charles Wall, John Wallace, Raphael Wallfisch, Caroline Warren, William Waters, Janet Watts, Janet Westbrook, Stephen Weston, Julia Whitby, Gerald White, Jean Wilkens, Catherine Wilmers, Colin Wilson, Peter Wilson, Adrian Woolliscroft, Graeme Wright.

Peter Yue

RAM Magazine

The RAM Magazine is published twice a year (in July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 3s 6d per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. Copy for the Midsummer issue should arrive by 1 April, and for the Michaelmas issue by 1 September and, wherever possible, should be typed (double-spaced, one side of the page only), please. All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London, NW1.

